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ABSTRACT

This booklet suggests how to use the eight U.S. Office of Education/National Institute on Alcohol Abuse and Alcoholism films in the series JACKSON JUNIOR HIGH and DIAL A-L-C-O-H-O-L to help train inservice teachers and teacher trainees to become effective alcohol educators. Suggestions are also given for using the films to help school administrators, nurses, guidance counselors, child care workers, and social workers learn how to teach and help youngsters regarding the use and non-use of alcohol. Finally, suggestions are given for using the films to train adult group leaders who will be involved in providing alcohol education for adults in centers of adult education, religious settings, Parent Teacher Association groups, and community mental health centers. The activities suggested can be used either as an enrichment or supplement to an existing training program or as a complete instructional package by itself. (Author/LLS)

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TEACHER TRAINING IN ALCOHOL EDUCATION

USING THE TWO FILM SERIES:

JACKSON JUNIOR HIGH

AND

DIAL A-L-C-O-H-O-L

by

Peter Finn

I-2009 452

Additional Resources

The following materials may be read with profit by teacher *trainers* and other instructors involved in training people to become effective alcohol educators. They can also be ordered and placed in the school or community library for use by teacher *trainees* in *their* efforts to learn how to become effective alcohol educators. Additional literature can be identified by examining the bibliographies in the materials and by writing for catalogs to the agencies and organizations listed on the inside back cover of this booklet.

Dell, Laura L., *Suggestions for Drug Counseling by the Classroom Teacher.* n.d. Do It Now Foundation, National Media Center, P.O. Box 5115, Phoenix, Arizona 85010. Free.

Finn, Peter, "Alcohol Education and the Pleasures of Drinking," *Health Education,* January - February, 1977. Available from the author, c/o Abt Associates Inc., 55 Wheeler St., Cambridge, Mass. 02138. Free.

———, *Alcohol Education at the Elementary School Level.* 1977. The National Council on Alcoholism, 733 Third Avenue, New York, N.Y. 10017. $.35

———, "The Role of Attitudes in Public School Alcohol Education," *Journal of Alcohol and Drug Education,* Spring, 1975. Available from the author, c/o Abt Associates Inc., 55 Wheeler St., Cambridge, Mass. 02138. Free.

———, "Should Alcohol Education Be Taught with Drug Education?" *Journal of School Health,* September, 1977. Available from the author, c/o Abt Associates Inc., 55 Wheeler St., Cambridge, Mass. 02138. Free.

Globetti, Gerald, "Alcohol Education in the School," *Journal of Drug Education,* September, 1971. Available from the Distilled Spirits Council, 1300 Pennsylvania Building, Washington, D.C. 20004. Free.

Hames, Lee N., "Can Students Be Taught to Mix Alcohol and Gasoline — Safely?" *Journal of School Health,* November, 1971. Available from the Distilled Spirits Council, 1300 Pennsylvania Building, Washington, D.C. 20004. Free.

Harper, Frederick D., *Alcohol and Blacks,* 1976. Douglass Publishers, Box 3270, Alexandria, Virginia 22302. $1.25.

Miles, Samuel A., *Learning about Alcohol: A Resource Book for Teachers,* 1974. AAHPER Publications-Sales, 1201 16th Street, N.W., Washington, D.C. 20036. $2.95.

National Institute on Drug Abuse, *Beyond the Three R's: Training Teachers for Affective Education.* 1972. U.S. Government Printing Office, Washington, D.C. 20402. Stock Number 017-024-00459-6. $1.10.

National Parent Teacher Association, *How to Talk to Your Teenager about Drinking and Driving,* n.d. NCALI, Box 2345, Rockville, Maryland 20852. Free.

Russell, Robert D., *The Last Bell Is Ringing: A Booklet about Booze and the Lives of Some Humans . . . Who Educate,* 1977. MAAETP, 180 N. Michigan Ave., Suite 1031, Chicago, Illinois 60601. Free.

———, *What Shall We Teach the Young about Drinking?* 1970. Rutgers Center of Alcohol Studies, New Brunswick, New Jersey 08903. $ .25.

Smart, Reginald G., *The New Drinkers: Teenage Use and Abuse of Alcohol,* 1976. The Addiction Research Foundation, 33 Russell St., Toronto, Canada. M5S 2S1. $3.95.

U.S. Department of Health, Education, and Welfare, *Alcohol and Health,* 1971. U.S. Government Printing Office, Washington, D.C. 20401. Stock Number 1724-0193. $1.50.

———, *Alcohol and Health: New Knowledge.* U.S. Government Printing Office, Washington, D.C. 20401. Stock Number 1724-00399. $2.55.

U.S. Jaycees, *Understanding How We Teach and Influence Children about Alcohol,* 1975. Products Division, U.S. Jaycees, Box 7, Tulsa, Oklahoma 74102. $1.00.

Unterberger, Hilma and DiCicco, Lena, "Alcohol Education Re-evaluated," *Bulletin of the National Association of Secondary School Principals,* March, 1968. Available from the Distilled Spirits Council, 1300 Pennsylvania Building, Washington, D.C. 20004. Free.

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Prepared for
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Office of Education and
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Introduction

This booklet suggests how you can use the eight U.S. Office of Education/National Institute on Alcohol Abuse and Alcoholism films in the series JACKSON JUNIOR HIGH* and DIAL A-L-C-O-H-O-L* to help train in-service teachers and teacher trainees to become effective alcohol educators.

You can also use the films and suggested discussion topics in this booklet to help school administrators, nurses, guidance counselors, child care workers, and social workers learn how to teach and help youngsters regarding the use and non-use of alcohol.

Finally, the films and this booklet can also be used for training adult group leaders who will be involved in providing alcohol education for *adults* in centers of adult education, religious settings, Parent Teacher Association groups, and community mental health centers.

You can use the booklet and films (1) as an enrichment or supplement to an existing training program or (2) as a complete instructional package by itself.

You will want to preview the eight films and select from among them those which will best serve your particular teacher training needs and goals. Since all of the films can be used for more than one teacher training purpose, you may want to show them to your group more than once, using each presentation for a different educational purpose.

You will find a chart on the back cover of this booklet that lists important teacher training topics and indicates which films are particularly useful for treating those topics. The rest of the booklet is devoted to specific suggestions regarding how to use the films to meet different training needs.

There are probably more suggested discussion topics for each film than you will be able to cover in the time available to you, and you may not find all the discussion points are appropriate for your particular audience. We therefore suggest that you review the discussion topics listed for each film and check the blank boxes next to each topic that you decide is appropriate for your purposes.

The discussion points are offered in the form of questions. This approach has been used in part because for many alcohol education issues there are no "right" or "wrong" answers (for example, what should the legal drinking age be?). In addition, it is hoped that you will duplicate this open-ended educational approach when you show the films to your teacher trainees — placing the responsibility on *them* to formulate personally satisfying answers to the many unresolved issues involved in alcohol education.

The films were originally developed for use with students in grades 5-8 (JACKSON JUNIOR HIGH series) and grades 9-12 (DIAL A-L-C-O-H-O-L series). However, the information about alcohol they provide and the drinking and abstaining issues they raise are entirely appropriate for adults, as well. Moreover, precisely because they were designed for youngsters, the films become excellent topics for discussion in terms of their effectiveness and quality as alcohol education instructional materials.

Two sets of teacher manuals ($ .75 each) and student booklets ($ .45 each) have been prepared to accompany each film series. You may want to order these materials to supplement your use of the films. Copies may be purchased from the National Council on Alcoholism, 733 Third Avenue, New York, New York 10017 (212 - 986-4433). A 25% discount will be given for orders of 2,000 or more copies in any combination.

* Each of the four JACKSON JUNIOR HIGH films runs for fifteen minutes. Each of the four DIAL A-L-C-O-H-O-L films runs for thirty minutes. School personnel may borrow both sets of films free of charge from RHR Filmedia, Inc., 1212 Avenue of the Americas, New York, New York 10036 (212 - 869-9540) and anyone may rent or purchase them from The National Audiovisual Center (NAC), General Services Administration, Order Section, Washington, D.C. 20409. For a free brochure, write to NCALI, Dept. OE, Box 2345, Rockville, MD 20852.

General Ways to use the films for Teacher Training purposes

1. Using the films to Examine *Attitudes* Toward Alcohol and Drinking Practices

People who plan to teach about alcohol need to identify, clarify, and explore their own attitudes and feelings about alcohol use, abuse, and non-use and their own drinking behaviors if they are to be able to help their students successfully do the same. This analysis will help them develop objectivity regarding the many viable attitudes toward drinking which are prevalent in our society so they can avoid imposing their personal opinions on their students.

Teacher trainees also need to become comfortable with their own attitudes and drinking practices so they can respond positively to student questions about their own personal drinking behavior and be able to role model constructive attitudes toward alcohol for their students.

Each film focuses on at least one major attitude related to alcohol and one or more drinking practices (see the chart on the back cover). The films treat these feelings and practices either in the context of a story or in a simulated classroom situation. As a result, presenting the films will enable you to portray alternative attitudes and feelings about alcohol in a compelling way, generate discussion very easily and quickly about drinking issues, and stimulate your teacher trainees to examine critically their own drinking practices.

In the same manner, you can have your teacher trainees discuss (a) what they feel are effective means for stimulating *their students* to explore *their* attitudes toward drinking, (b) why it is essential that students do so, and (c) how teachers can help promote appropriate attitudes toward alcohol and drinking behaviors on the part of their students.

2. Using the films to Provide *Content Information* About Alcohol

Teachers need to know basically the same information about drinking that youngsters should learn. Studies have shown that most adults and teenagers share the same misconceptions about alcohol. Furthermore, the films provide facts about alcohol in precisely the manner in which teachers need to be encouraged to present alcohol information to *their* students – namely,

- in small doses;
- with reinforcement;
- in the context of realistic life situations;
- using methods which show teachers as facilitators of learning rather than imparters of information;
- using methods which portray students engaging in independent study activities.

As a result, the teachers in the films *role model* the manner in which the teacher trainees should present information about alcohol to their own pupils.

Two films in particular are useful for discussing alcohol's passage through the body and physical and behavioral effects. These are **Route One** in the JACKSON JUNIOR HIGH series and **Hotline** in the DIAL A-L-C-O-H-O-L series. **In the Beginning** and **Barbara Murray** both focus on drinking customs and history, while **Like Father, Like Son?** and **The Legend of Paulie Green** describe some of the symptoms of problem drinking and sources of help for problem drinkers.

3. Using the films to Discuss *Issues* in Alcohol Education

Several of the films, either directly or indirectly, raise a number of *educational* issues which teachers of alcohol need to address. These issues include the following:

- What role does knowledge of "the facts" about alcohol play in shaping students' drinking attitudes and behaviors? Do the films present too little, too much, or just the right amount of information about alcohol that students at the targeted age level need to know? What information do elementary, junior high, senior high, and adult students need to know?
- In an alcohol education course or program, should teachers and group leaders focus narrowly and primarily on drinking issues or should they deal with broader issues, such as peer pressure, curiosity, and risk-taking, of which drinking is only one example? Which approach do the films take?
- Most learning that takes place is the result of reinforcement, not "one-shot" experiences, or it comes from learning principles which can be applied to various specific instances. How can alcohol concepts be reinforced with students and how can students apply these concepts to different situations without unnecessary and boring repetition? Are some of the films able to reinforce effectively certain concepts which are treated in other films?
- What is the earliest age level at which alcohol education should be taught? The JACKSON JUNIOR HIGH series is designed for grades 5-8. Should alcohol education begin earlier? Or is the upper elementary level too soon?
- What can alcohol education be reasonably expected to accomplish at each grade level? What should its goals be? What do the goals of the films appear to be, and what can they be expected to accomplish with students who view them?
- Some people feel that alcohol education stimulates some students to experiment with drinking. Is this true? If so, is it necessarily bad? Will these films motivate some youngsters or adults who view them to drink or increase their drinking? (See especially **The Party's Over** in the JACKSON JUNIOR HIGH series.)
- What should the teacher's or group leader's role be when students ask for advice regarding personal problems related to drinking? Should teachers provide the

same information or advice the Hotline kids give to callers in the DIAL A-L-C-O-H-O-L film series? What should a teacher or group leader do if a student (like the son in **Like Father, Like Son?**) reports that a member of his or her family has a serious drinking problem?

- How can teachers ensure that their inevitable role modeling effects on students, in terms of their own attitudes toward drinking and abstention and their own drinking practices, will be positive ones for students to emulate? The films present several opportunities to explore teacher and counselor role modeling by examining the hypothetical effects the instructors and student advisers may have on the youngsters whom they are teaching or counseling.
- How should teachers handle personal questions about their own drinking behavior which students may ask (e.g., "Have you ever been drunk?")? Will *not* answering such questions, or answering them dishonestly or equivocally, place alcohol in the taboo realm of illicit use and thereby reinforce the mystique about drinking which appears to promote youthful (and adult) alcohol abuse? By viewing **Barbara Murray**, teacher trainees can see and evaluate how one teacher handles this question.

4. Using the films to Teach About *Objectivity* in Alcohol Education

The four films in the JACKSON JUNIOR HIGH series can be used to stimulate discussion regarding how to teach objectively about alcohol – and what teaching "objectively" about drinking means. For example, objectivity can mean: (a) remaining publicly neutral about one's personal opinions regarding alcohol use, non-use, and abuse to avoid encouraging students to parrot back what they think the teacher wants to hear and in order to stimulate students to express and explore *their* attitudes toward drinking; (b) not moralizing – not describing any drinking behaviors as "good" or "bad"; (c) presenting information about alcohol and raising questions about drinking in ways that enable students to make up their own minds about the many unresolved issues related to drinking.

Objectivity can also mean understanding one's own feelings about drinking and being true to oneself in teaching about alcohol – expressing one's opinions openly and honestly and encouraging students to do the same.

You can ask your students to discuss whether the three different teachers portrayed in the JACKSON JUNIOR HIGH series and whether the two student advisers in the DIAL A-L-C-O-H-O-L series were teaching objectively about alcohol, or if they were not, what biases they showed.

Your teacher trainees can also critique the films themselves in terms of how objectively they present the following facets of alcohol use and abuse:

- adolescent and teenage drinking
- adult drinking
- intoxication
- cultural and religious drinking customs
- the views of various religious denominations regarding drinking
- the pleasures of drinking
- the effects of alcohol abuse – physical, behavioral, social
- the effects of alcohol use, non-use, and abuse on family members
- the reasons some people do not drink
- women drinkers and abstainers
- alcohol's physical and behavioral effects

If your teacher trainees identify films which are not objective, how could teachers or group leaders compensate for these biases if they still wanted to show the films to their students? (They could ask *their* students to point out biases in the films, just as you asked *them* to find lapses in objectivity.)

5. Using the films to Discuss Effective Alcohol Education *Teaching Methods*

The four films in the JACKSON JUNIOR HIGH series present three different teachers using various alcohol education instructional strategies, including:

- class discussions
- lectures
- animal experiments
- research projects
- reading
- interviews
- peer teaching

You can present these four films and have your teacher trainees evaluate the effectiveness of the teaching methods illustrated (1) in terms of their general usefulness for teaching alcohol education and (2) in terms of how effectively the teachers and students in the films used and benefited from these instructional strategies.

Furthermore, the films themselves can be discussed as an example of audiovisual approaches to alcohol education. Your teacher trainees can evaluate whether or not they would want to show these films to students and why.

6. Using the films to Teach Alcohol Education *Curriculum Development*

A final way that you can use the films is to invite your teacher trainees individually or in small groups to plan a curriculum unit using one or more of the films as the core or simply as an element of their lesson plans. Have different teacher trainees select different films and develop their units for different age levels, subject areas, and durations. Teacher trainees can present their units to the rest of the group for evaluation.

The teacher trainees can also view the entire JACKSON JUNIOR HIGH series and discuss whether the "Alcohol Education Week" it describes is an effective way to teach about alcohol. Should alcohol education be singled out in this manner or should it be taught at different times during the course of an academic year? Should it be integrated into several subject areas, as it appears to be in the films, or should it be offered in only one discipline? Should students be involved in the development of the curriculum? If so, how?

How each film can be used for Teacher Training purposes

JACKSON JUNIOR HIGH series

1. Route One

Synopsis
A science class at Jackson Junior High is studying different kinds of alcohol. It is interrupted by the arrival of Patches, a St. Bernard belonging to one of the students. Patches is suffering from a hangover caused by some accidental drinking at a wedding celebration the previous day. The teacher uses Patches' misery to discuss misconceptions about hangover cures and how much a person can drink without getting a hangover. An animated clip shows the route alcohol takes as it travels through the body and its subsequent effects on the brain and other body systems. Although the program stresses factual material, value-oriented concepts of celebration, consequences, decision-making and responsibility are all touched upon as well as common questions and misconceptions students share. THINK ABOUT WHAT YOU DRINK ABOUT, a TV commercial-type song, suggests the tone of the program.

Route One. . . can be used to:

explore attitudes regarding the following concerns:
- ☐ Should youngsters drink? If so, at what age and under what conditions?
- ☐ Should alcohol be treated as a drug, food, beverage, or all three?
- ☐ What is one's responsibility for abuse – and moderate use and non-use – of alcohol by family and friends?

convey the following information:
- ☐ Why alcohol is a drug.
- ☐ How alcohol travels through the body.
- ☐ The behavioral and physical effects of alcohol.
- ☐ The amount of actual alcohol in different alcoholic beverages.

raise the following issues:
- ☐ What is the relationship between knowledge about alcohol and drinking attitudes and behaviors? How much emphasis should be placed on each when teaching about alcohol? Does **Route One** strike a good balance between them?
- ☐ What attitudes should youngsters (and adults) have toward alcohol if they are to abstain or drink in appropriate ways? How can teachers promote these attitudes?
- ☐ Should students be called on to answer questions about drinking issues, or should their opinions be considered a private matter until they voluntarily express them?
- ☐ In what subject area(s) should alcohol education be taught? (The teacher in **Route One** is a science teacher.)
- ☐ At what age level should alcohol education be taught? Are the students in **Route One** too young to "handle" the issues they are discussing?
- ☐ Which alcohol education concepts can be introduced at what age levels?

discuss matters of objectivity such as:
- ☐ Is the science teacher in the film objective in his treatment of alcohol – for example in his discussion about hangovers?
- ☐ Is he moralizing when he questions the appropriateness of young people drinking?
- ☐ Does the film as a whole portray drinking in an objective manner?

evaluate the following teaching methods:
- ☐ Using graduated beakers and other chemistry apparatus to illustrate the relative amounts of actual alcohol in different alcoholic beverages.
- ☐ Using animals (a dog in the film, but, more realistically, fish, mice, or plant life) to demonstrate the effects of alcohol.
- ☐ Correcting and explaining an error in a booklet or film the students have read or viewed – for example, **Route One** incorrectly states that hangovers are caused because of excess alcohol still circulating in the bloodstream. How can a teacher rectify an error in a curriculum material without compromising the rest of the material in the eyes of the students? How can teachers help students to sort out the many conflicting opinions about alcohol expressed by lay persons and experts alike? Whom can students seek out for reliable information?

2. The Party's Over

Synopsis

Jackson Junior High students pursue their studies about alcohol. Class members offer many opinions about the relationship between legal drinking age, maturity and responsible behavior concerning the use of alcoholic beverages. In the hall after class, one student, Fred, and a few of his friends decide to crash a slumber party given by Sarah, another class member. Fred announces that he will bring wine and beer to "liven things up." On the night of the slumber party, after Sarah's parents have left for a party of their own, Fred and his friends invite themselves in and turn the quiet evening into a disruptive and unpleasant affair. Sarah is attempting to cope with the situation when her parents arrive home to discover the disarray created by Fred.

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The Party's Over. . . can be used to:

explore attitudes regarding the following concerns:

☐ What should the legal drinking age be?

☐ How strong is peer pressure among adolescents to drink and drink abusively? How is it exerted?

☐ What constitutes moderate drinking and what is abusive drinking?

☐ How should people feel about teenagers who have drinking problems? How do your students feel about Fred?

☐ How should parents – and teachers – react to teenage drinking and intoxication? What could the parents in **The Party's Over** have done to resolve the scene that confronted them at the end of the film? What kind of role modeling effects might different responses on their part have on the children?

raise the following issues:

☐ Should teachers focus primarily on alcohol issues (e.g., peer pressure to drink), on general, underlying issues of concern to students which relate indirectly to drinking (e.g., peer pressure in general, risk taking behavior, curiosity), or on some combination of the two approaches? Which of these approaches does **The Party's Over** take?

☐ What role, if any, should parents play in a school or community alcohol education program? Were the attitudes toward alcohol education expressed by the parents in **The Party's Over** constructive?

☐ What were Fred's attitudes toward alcohol? What were those of the other youngsters at the party? Were these attitudes appropriate ones?

☐ How should a teacher or group leader respond if a student asks, "Did you ever get high or drunk as a kid?" if the teacher did?

discuss matters of objectivity such as:

☐ Was the teacher in **The Party's Over** objective in the way he conducted the discussion on the legal drinking age?

☐ Was he moralizing when he suggested that kids "your age" can't handle alcohol and that they should drink only with parents and obey the law?

evaluate the following teaching methods:

☐ Holding class discussions – for example, the class debate in **The Party's Over** on the legal drinking age. Would this have been a better class if small groups discussed the issue?

☐ Creating an open atmosphere in which students feel free to express and explore their own attitudes and feelings about drinking. Did the teacher in the film create such an atmosphere?

☐ Stimulating peer learning. Would it be valuable to have the youngsters at the party meet together with a group leader to discuss their feelings about alcohol and teenage drunkenness? How should a group leader stimulate, guide, and evaluate such a peer learning exercise?

☐ Using films in which teenage drinking and drunkenness are simulated.

☐ Using audiovisual approaches, such as **The Party's Over**, to help students develop decision-making skills regarding when, whether, and how much to drink, how to respond to peers who may drink abusively, and how to cope with peer pressure to drink or drink abusively.

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3. Barbara Murray

Synopsis

Barbara Murray, a young substitute teacher at Jackson Junior High, finds her class involved in a discussion of whether alcohol is "good" or "bad." Barbara, a non-drinker who is somewhat defensive about the pressure her friends put on her to try alcohol, avoids the students' question about whether she drinks and turns the discussion to the history of alcohol. An animated section of the film touches on varied cultural and religious customs regarding alcohol, ending with the lyrics, "It's up to you to pick or choose, depending on who you are." The rest of the film alternates between Barbara's search for a reason for her own attitude toward drinking and the class involvement in the question of why people do or don't drink.

Barbara Murray... can be used to:

explore attitudes regarding the following concerns:

☐ Why do people abstain and drink — for example, why are Barbara Murray and her parents abstainers?

☐ Why is there peer pressure among adults to drink — for example, why do Barbara Murray's boyfriend and other friends try to persuade her to drink? Should they do so? What should Barbara's response be?

☐ How are women who drink and men who abstain viewed? Would students feel differently about Barbara Murray and her mother if they were social drinkers?

☐ How should a teacher respond to a student who asks questions like "Do you drink?" and "Why not?"? Did Barbara Murray handle these questions constructively?

raise the following issues:

☐ Should teachers and group leaders exercise extra sensitivity with students who may come from abstinent homes? If so, how should they address these people's feelings and views? Should teachers try to learn the drinking attitudes of their students' families?

discuss matters of objectivity such as:

☐ How can teachers present to students in a balanced manner the reasons some people drink and others abstain? Was Barbara Murray effective in doing this with her class? Did the students gain complete as well as accurate information on why people drink and abstain from alcohol?

☐ Does the film itself give a fair presentation of the reasons some people drink and others abstain? Was it biased to have two women (Barbara Murray and her mother) as the principal non-drinkers identified?

☐ Should teachers express their opinions about drinking voluntarily, in response to questions from the class, or not at all? Are there certain opinions teachers should not express? Did Barbara Murray effectively handle her students' questions about her drinking habits?

☐ May the drinking attitudes and practices of teachers affect their ability to teach objectively about alcohol? Did Barbara Murray's attitudes toward alcohol affect her teaching? If her boyfriend, father, and mother were teachers or group leaders, would their drinking practices affect how they taught about alcohol? What impact may a teacher with a drinking problem have on students in his or her classes or on other students in the school if pupils know about the problem?

☐ Should teachers present or have students research the pleasure many people derive from alcohol? If so, how? Did Barbara Murray objectively present the enjoyment many people experience from drinking? Does the film?

evaluate the following teaching methods:

☐ Interviewing drinkers. Were the students' interviews with citizens in **Barbara Murray** useful? What other questions might the pupils have asked? How reliable are people's responses to these kinds of questions? Does it matter?

☐ Having students query their parents or other family members on their drinking practices, just as Barbara Murray asked her parents why they didn't drink.

☐ Promoting open discussion of attitudes and feelings among students regarding drinking, peer pressure, risk taking and other affective issues. Did Barbara Murray do this effectively with her students?

4. Like Father, Like Son?

Synopsis

At Jackson Junior High, Young Jim is studying about problem drinking in a class project on alcohol. Jim recognizes that his own father, Big Jim, is a problem drinker. Jim and his father have a very close relationship, and Jim feels he has knowledge that can help his dad. But each time he tries to talk about it, his father becomes belligerent. Jim feels powerless in the face of his father's rage. After a particularly explosive scene between father and son, the father apologizes and promises to change. The viewer is left wondering if the same promise has been given many times before.

Like Father, Like Son?... can be used to:

explore attitudes regarding the following concerns:

- ☐ How should we feel toward people with drinking problems and alcoholics? How do the students feel toward Big Jim?
- ☐ What constitutes moderate drinking and what does problem drinking mean? Why can we say Big Jim has a drinking problem?
- ☐ What should a family do when a member has a drinking problem? What should Big Jim's wife do? What should Young Jim do?
- ☐ Why do some people develop drinking problems? Why may Big Jim have become a problem drinker? Why does the title of this film end with a question mark?

convey the following information:

- ☐ What some of the behaviors of problem drinkers are.
- ☐ How a problem drinker may affect other members of his or her family.
- ☐ What it may feel like to have a drinking problem.
- ☐ What may cause a person to develop a drinking problem.

raise the following issues:

- ☐ To what extent should a course on alcohol focus on alcoholism as opposed to alcohol? What is the emphasis of the JACKSON JUNIOR HIGH films in this regard?
- ☐ Are there any differences between problem drinking and alcoholism? Does this film make any distinctions? Is Big Jim an alcoholic or a problem drinker? Does it matter?
- ☐ How may the drinking practices and attitudes of parents toward alcohol affect their children's attitudes toward drinking? Do parents and teachers have different or similar opportunities to influence and provide role models for the attitudes of youngsters toward drinking?

discuss matters of objectivity such as:

- ☐ How can teachers present the differences between social drinking and problem drinking without moralizing or seeking to impose their own views? Does **Like Father, Like Son?** present these differences effectively?
- ☐ Should teachers and group leaders exercise extra sensitivity to the feelings and reactions of students who may come from homes in which there is a problem drinker? How can alcohol education be taught in ways that will avoid or minimize causing students like Young Jim (or a parent) embarrassment and at the same time offer them help? How did Young Jim respond to the course he was taking? How might his mother?

evaluate the following teaching methods:

- ☐ Passing out Alcoholics Anonymous (AA) literature to students, as was done in this film. Should an AA member or other recovering alcoholic be invited to talk with the students?
- ☐ **Like Father, Like Son?** itself as an audiovisual approach to teaching about problem drinking. What preview activities need to precede and what follow-up activities need to follow this film — and any audiovisual material — for it to be most effective?

DIAL A-L-C-O-H-O-L series

1. Hotline

Synopsis

The Hotline kids, Amy, Cliff, Wendy, Sonya, Mike and friends come in after school every day and on weekends to answer the phone. They are making a valiant effort to keep the establishment going – but it's not easy. They have been receiving calls from irate neighbors who want to see it shut down. One man with an obvious drinking problem keeps calling them. He, too, threatens to stop them. To make matters worse, the city licensing inspector is concerned about their frequent lack of adult supervision.

Their advisor, Paulie Green, a college senior, is absent more often than not. He is a well-meaning guy who is struggling to finish school. The infrequent time he is around the Hotline, he acts strangely.

Finally, after numerous warnings, the licensing inspector gives the kids one week to vacate the Hotline premises – Paulie is needed now more than ever. The kids finally decide to call in Ken Hendricks, a young medical researcher who has befriended the kids, to see if he'll help them, and he agrees. Later the Hotline kids go looking for Paulie and find him in a phone booth talking to Mike – for Paulie is the mysterious caller.

Hotline. . . can be used to:

explore attitudes regarding the following concerns:

☐ How should people feel about people with drinking problems? How do the students feel about Paulie?

☐ Are there ways people with drinking problems can be identified? Should the Hotline kids have suspected Paulie had a drinking problem?

☐ Should people give advice on how to handle personal drinking problems? How would your students feel if they were answering the Hotline calls? Would they feel differently if they dealt with the callers face to face? Should people try to help others (friends, family, strangers) who come to them with drinking problems? Should they volunteer help? What if you're not sure a person has a drinking problem?

☐ How should Paulie have responded if the Hotline kids asked him if he had a drinking problem?

convey the following information;

☐ How alcohol travels through the body.

☐ The behavioral and physical effects of alcohol.

☐ The amount of actual alcohol in different alcoholic beverages.

raise the following issues:

☐ Should teachers and group leaders act as "hotlines" for their students who have drinking problems? How should they respond if they were asked some of the questions the Hotline kids receive in the film?

☐ What facts about alcohol do people need to know in order to develop positive attitudes toward drinking and abstaining and engage in responsible drinking practices? Did any of the information the Hotline kids gave to callers influence their attititudes or behavior? How much of the information which the Hotline gave out do elementary, junior high, senior high, and adult students need to know? Is there more information about alcohol they should learn?

discuss matters of objectivity such as:

☐ Does **Hotline** present objective information about alcohol or is the film "slanted" in the direction of condemning or condoning the use of alcohol?

☐ Is the film objective in its portrayal of minorities, women, and different socioeconomic groups, or does it stereotype some of them? How can teachers avoid stereotyping certain kinds of drinkers by sex, ethnicity, or socioeconomic class and help their students to avoid doing so?

evaluate the following teaching methods:

☐ Using body diagrams to illustrate the passage of alcohol through the body and alcohol's behavioral and physical effects as it reaches different body organs – in the manner in which Ken explained the physiological effects of alcohol to Mike.

☐ Creating an open atmosphere in which students feel free to express their real concerns about alcohol and ask pressing questions they may have. How can teachers enable students to feel free to ask these kinds of questions? How can teachers learn to be comfortable answering them – or not answering them? Should students be encouraged to ask these kinds of questions?

☐ Peer teaching and learning. What kinds of peer teaching were the Hotline kids engaging in? Were the kids effective? Would they be effective in talking with elementary or secondary school students? How can peer learning be promoted within a classroom or group? Is it a useful teaching method? What role(s) should a teacher adopt that will make peer learning most effective?

☐ Hotline erroneously attributes hangovers to "excess alcohol in the bloodstream." How can misinformation or poor advice a student has been given by a *parent* or *peer* be corrected convincingly without criticizing the source?

2. In the Beginning

Synopsis

Pete and Liza are engaged to be married. However, a problem arises because Pete's family drinks and Liza's does not. Pete's father is in the catering business and prides himself on his fancy weddings and parties. His business partner and friend, Guido Russo, supplies the liquor. The conflict arises when Guido insists on giving champagne as a wedding gift, to be served at the church reception. Liza's family refuses to allow alcohol. Liza and Pete are caught in the middle. For a time it seems there will be no wedding.

Interwoven with this plot is the story of Tina who wants to go to medical school. Tina's mother is persistently working toward educating Tina to be worldly by teaching her how to drink. Tina is caught in the middle between her loyalties to her mother and her own goals for herself. With the help of the Hotline she finally takes a stand against her mother's efforts to teach her to drink.

Pete and Liza resolve their difficulties with help from their friends at the Hotline. They write their own ceremony and have the wedding performed by their minister at the Hotline.

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In the Beginning... can be used to:

explore attitudes regarding the following concerns:

☐ How does society regard people who abstain? What may Pete's family feel about Liza and her parents because they don't drink? What do your students think about them? What may Liza and her family feel about Pete and his family for being drinkers?

☐ Why do some people abstain and others drink? Why do Pete's family drink and Liza's not? Are their reasons "good" ones? Are there inappropriate reasons for not drinking?

☐ How should we respond to peer pressure among teenagers and adults to drink and abstain? Should people encourage each other to adopt their own drinking practices? Was Peter right in trying to persuade Liza to have a glass of champagne at the wedding reception? Was Pete's father acting appropriately in urging Liza's father to permit alcohol to be served at the reception? Was Liza's father correct in refusing to permit drinking?

☐ What role should parents take in educating their children regarding alcohol? Should they, for example, teach them how to drink socially, as Tina's mother tried in **In the Beginning**?

raise the following issues:

☐ How do people develop their attitudes toward alcohol and their drinking habits? How might Pete and Liza – and their parents – have developed theirs?

☐ In what ways did Pete's and Liza's parents role model attitudes toward alcohol and drinking practices for their children? Were they conscious of their impact?

☐ What role, if any, does the alcohol beverage industry and its advertisements play in shaping the country's attitudes toward drinking and its drinking behaviors? May Pete's uncle's occupation have influenced his attitudes toward alcohol – and will Pete be objective on the subject if he joins the company?

discuss matters of objectivity such as:

☐ How can teachers present the reasons some people drink and others abstain? Does **In the Beginning** give a fair presentation of these reasons?

☐ Should teachers have their students discuss or research the enjoyment many people derive from drinking? If so, how? What does Pete's uncle claim are the pleasures of drinking? Does the film as a whole adequately present these positive aspects of alcohol? Keep this question in mind as you view each film in the series.

☐ Is **In the Beginning** objective in its presentation of the relationship between religious beliefs and alcohol use? How can teachers and group leaders discuss in an objective manner the attitudes of different religious denominations toward alcohol use? Should they talk about them at all?

evaluate the following teaching methods:

☐ Using **In the Beginning** itself as an audiovisual teaching material. How effective a film is it?

☐ Encouraging students to express and explore their attitudes and feelings about why they drink or abstain, or plan to drink or abstain.

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3. Al's Garage

Synopsis

Al Schmitz is a gregarious, nice guy in his late twenties. He's a kind of genius when it comes to fixing cars, and he loves to share his knowledge with some of the young car "freaks" in the neighborhood.

At Al's Garage we meet R.J. who is having a running battle with his parents about his car. They know that R.J. has been drinking while driving. A collision with some trash cans leads to R.J.'s being "grounded." Seeking a way to restore his folks' confidence in him, R.J. calls the Hotline. They tell him the details of a local program for problem drivers, the Alcohol Safety Action Program (ASAP), and he voluntarily signs up for it.

Meanwhile, Bill and Curtis, two "regulars" at the body shop, have brought their girlfriends, Barb and Candy, to a party. Things get out of hand as some of the kids are drinking heavily. Bill and Curtis are intoxicated. They insist on driving the girls home. Barb is afraid and calls the Hotline for advice. In the middle of the phone call, she gets a ride for herself and Candy with someone who has not been drinking, but Candy is reluctant to accept it. Unable to say "no" to her boyfriend, she leaves the party with Bill and Curtis. They are arrested on their way home for drunk driving.

Al's Garage... can be used to:

explore attitudes regarding the following concerns:

☐ How do and should we feel about people who drive after moderate drinking and after drinking a lot? How do students feel towards Bill and Curtis? How may Curtis' father have felt toward him after he discovered Curtis drinking excessively and driving for the second time? Did Curtis' father handle his son's drinking problem in a constructive manner?

☐ How should teachers respond to students who ask, "Do you drink and drive? Have you ever driven while drunk?"?

☐ Is it safe to drink in moderation and then drive?

☐ Should people be responsible for friends (and strangers) who are about to drive while impaired or who are about to ride with an impaired driver? Do students agree with what Barb did in **Al's Garage**? With what Candy did? Whose side do students take in the dispute between R.J. and Sonja on responsibility vs. "none of your business"?

raise the following issues:

☐ What role, if any, do "scare tactics" have in an alcohol education course — for example, scenes of gory automobile crashes or diseased livers (not presented in this film), or stories of drunk driving arrests (portrayed in this film). Can the latter be called a "scare tactic"? How about Al's remark about his brother's death? ("You won't get any sympathy from me. My brother was killed by a drunk driver.")

☐ In what ways did Curtis' father and Al act as role models for Curtis in terms of their attitudes toward alcohol? How should a teacher respond to a Curtis if he related his drunk driving episode? What different effects might different teacher responses have on Curtis?

☐ Should alcohol education and education about other drugs be combined or treated as separate topics? In an earlier version of **Al's Garage** some of the partygoers were smoking marijuana as well as drinking alcohol, but these scenes were later removed from the film. Should they have been left in? If they were, how should they be discussed?

☐ How can teachers realistically present the erratic enforcement of drunk driving laws and yet help students to respect and obey them?

☐ Does lowering the drinking age lead to increased teenage alcohol abuse and drunk driving?

☐ Were the teenagers in the party scene drinking to enhance the evening or were they drinking in order to get drunk? How should teachers respond to the widespread teenage practice of drinking to get drunk?

discuss matters of objectivity such as:

☐ Does **Al's Garage** present in an objective manner the effects of drinking on driving? How can these effects be objectively presented to students?

☐ Does this film present fairly the laws on driving while intoxicated or does it exaggerate their effectiveness and enforcement? Is what happened to Bill and Curtis typical?

☐ How can the dangers of driving after excessive drinking be presented without moralizing? Does **Al's Garage** do this effectively?

evaluate the following teaching methods:

☐ Using audiovisual materials such as **Al's Garage** to promote responsible decision-making skills when it comes to riding with a drunk driver and encouraging friends not to drive when drunk or ride with a drunk driver.

☐ Presenting real or simulated drunk driving or other coordination exercises to illustrate the effects of alcohol on driving ability. Is the scene in this film of the gymnast effective in illustrating the risks of driving after excessive drinking?

4. The Legend of Paulie Green

Synopsis

After several months the Hotline kids see Paulie again, who is re-establishing his life without abusive drinking. He now has a job and is attending college as a part-time student. To try to manage his problems, Paulie is receiving out-patient treatment with a psychologist at a psychiatric institute. He hasn't had a drink in five months. With the use of flashbacks we see the events which led up to Paulie's becoming a problem drinker. He risked losing his financial aid from the college unless he worked as an advisor to the Hotline. His grades began slipping. Paulie was overworked and overextended, yet he was determined to be self-reliant, and in his mind his admission to himself that he had a problem was unthinkable. Therefore, he was totally incapable of confiding in his friends or the kids at the Hotline.

During the film, we see Karen, the daughter of an alcoholic mother. Miserable over her mother's abusive drinking and her father's unwillingness to recognize the problem, Karen calls the Hotline and is told about Alateen, a group for the children of alcoholics. At the end of the film, she calls the Hotline back to indicate she has attended Alateen meetings and things are better.

At the end of the program, neither Karen's nor Paulie's problems are resolved, but for both there is considerable hope.

The Legend of Paulie Green. . . can be used to:

explore attitudes regarding the following concerns:

☐ How do and should we feel about people who abuse alcohol? How do the students feel toward Paulie and Karen's mother? Do any students feel differently toward each of them? Do any students feel differently toward Paulie now from the way they did after viewing **Hotline**?

☐ How do and should we feel about people who deny that someone they know has a drinking problem? How do the students feel toward Karen's father?

☐ Are problem drinking and alcoholism treatable? Do students feel Paulie was helped? Do they think Karen's mother will recover?

☐ What kinds of help are there for problem drinkers and for people whose spouses or parents have a drinking problem? How do your students feel, for example, about group psychotherapy and Alateen, both of which were portrayed or discussed in **The Legend of Paulie Green**?

☐ How should friends respond to friends who have a drinking problem (for example, how did the Hotline kids respond to Paulie and how should they have?), and how should family members respond to a parent, sibling, or child who has a drinking problem (for example, how did and should Karen respond to her mother in **The Legend of Paulie Green**?)?

convey the following information:

☐ The nature of problem drinking.

☐ Why some people drink to excess.

☐ Sources of help for problem drinkers and members of their families.

raise the following issues:

☐ What are the differences between social drinkers, problem drinkers, and alcoholics? Karen says her mother is an alcoholic and Paulie claims he was one. Are they right?

☐ To what extent should a course on alcohol focus on alcoholism as opposed to alcohol education? Is there an age level for which **The Legend of Paulie Green** would be too mature?

☐ Paulie says at the end of the film, "I'll have to be careful. . . forever." What does he mean? Do all recovered alcoholics have to be careful? Can any recovered alcoholics drink socially?

☐ Karen says that her Dad is "still trying to change Mom, but I'm not." Should she? How should people respond to family members who have a drinking problem?

☐ What role modeling effects might the attitudes toward alcohol of Karen's father have had on his daughter, and the attitudes of Paulie on the Hotline kids?

discuss matters of objectivity such as:

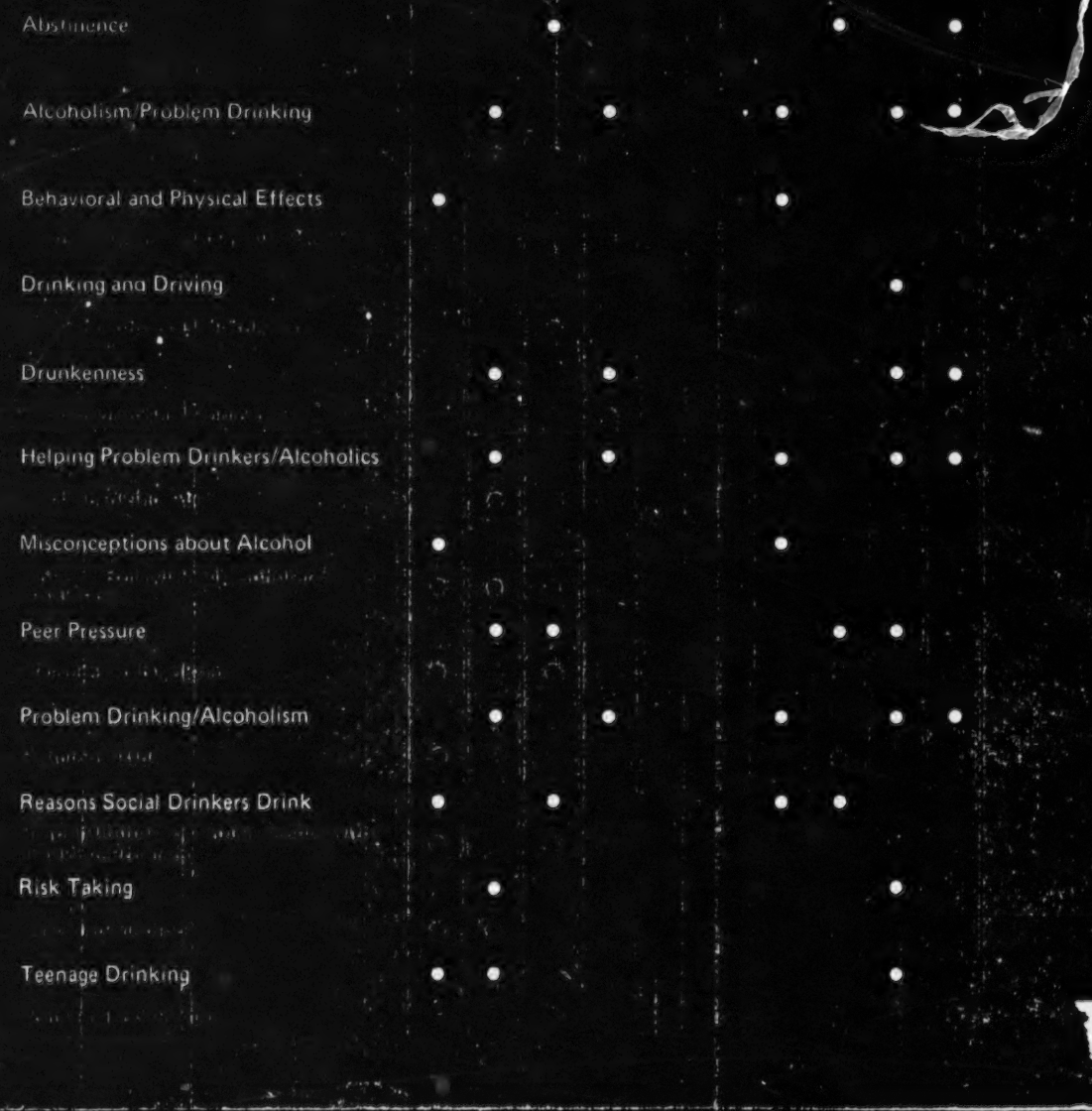
☐ Does **The Legend of Paulie Green** objectively present problem drinking? Are Karen's mother and Paulie typical of certain kinds of problem drinkers? Or is there no such thing as a "typical" problem drinker?

☐ How can teachers present the differences between social and problem drinking without moralizing? Does **The Legend of Paulie Green** do this effectively?

evaluate the following teaching methods:

☐ Ways teachers can respond to students who bring up drinking problems they or their families have. How should a teacher or group leader respond if Paulie and Karen were to relate their drinking problems?

☐ **The Legend of Paulie Green** as an effective or ineffective audiovisual presentation of problem drinking.


Abstinence
Alcoholism/Problem Drinking
Behavioral and Physical Effects
Drinking and Driving
Drunkenness
Helping Problem Drinkers/Alcoholics
Misconceptions about Alcohol
Peer Pressure
Problem Drinking/Alcoholism
Reasons Social Drinkers Drink
Risk Taking
Teenage Drinking